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This is the more desirable inasmuch as the U. S. Government has recognized the importance of dialectal statistics. Mr. PORTER, superintendent of the census, and Mr. HUNT, special agent, have manifested their interest in the matter by adding questions calling for dialectal statistics in the national census to be taken in June of this year. It will thus be made possible to locate the dialect territories of the country for further investigation.

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### LEXICAL NOTES.

1. The BOSWORTH-TOLLER 'Dictionary' supplies no instance of the use of the uncompounded form of *dwelan* 'to err,' of which the preterit singular *dwæl* [MS. *dæl*] occurs in "Genesis" l. 23. The 'Dictionary' is however correct in admitting, for the same line, the phrase *on gedwilde* (vid. *gedwild*).

2. In the 'Oxford Dictionary' s. v. *belch*, 'eructatio,' there is an omission of the Anglo-Saxon *bælc*, which is particularly interesting for its metaphorical sense, 'pride' (cf. the meanings of the verb *belch*).

3. *gehrifnian* 'to disembowel, to tear up, to devour' ('Orosius,' SWEET's edition, 142, 26; not recorded in the BOSWORTH-TOLLER 'Dictionary') may be significantly defined by *eventerate*,—a word used by Sir THOMAS BROWNE (vid. BOHN's "Antiquarian Library" edition of BROWNE's works, vol. i, p. 247, note 4).

4. The adjective *gefêrlíc* (which is to be distinguished from *fêrlíc*=*fêrlíc*, 'repentinus'), in the compounded form *ungefêrlíc*, is employed in the 'Orosius' in such connection as to fix with certainty its meaning. I have noted three occurrences (SWEET's edition, 5, 31; 232, 31; 244, 25), of which the first, in the heads of chapters, is merely a copy of the second, but the second and the third are interpreted by the corresponding Latin text. A glance at these passages, in which *ungefêrlíc unsibb* corresponds to *sociale bellum*, and *he sippan V gefeoht ungefêrlíce purhteah to nam bella civilia quinque gessit*, discovers that the notion of social and civil warfare is translated by a word which to the Anglo-Saxon mind suggested warfare among comrades, associ-

ates, *gefêran*; *ungefêrlíc* is therefore used in its etymological sense, signifying 'contrary to fellow-feeling,' 'in violation of companionship or of association in private or in public relations,' etc. In the last instance cited the adjective is, of course, transformed into an adverb, for, in view of the reading of MS. C, it is not probable that we have here a mechanical imitation of the order of words in the Latin text.

5. For the preterit *geanmette* and the participle *geanmet* ('Orosius,' SWEET's edition, 140, 23; 152, 4) an infinitive *geanmëttan* is postulated in the BOSWORTH-TOLLER 'Dictionary'; COSIJN ('Altwestsächsische Grammatik' i, p. 97; ii, pp. 162, 165), on the other hand, deduces the infinitive *geanmëttan*. The latter is, of course, the correct form, but it may not be amiss to indicate its probable origin.

The history of *geanmëttan*, rightly interpreted to mean 'to encourage,' is parallel to that of *geëadmëttan* (*geëadmëttan*, e. g. ÆLFRIC's 'Homilies' ii, 434). The latter is clearly a denominative in analogy to *ëad-mëttu* (<\**ëad-môdiða*, SIEVERS' 'Grammar' §§ 255, 3; 202, 4, b) and takes its place, as a later formation, by the side of the earlier *ëadmëdan* (<\**ëad-môd-jan*). In like manner we must suppose that the base *an-môd* (*on-môd*) regularly gave rise to a verb *anmëdan* (*onmëdan*) which has not hitherto been recorded (for *onmëde* of "Riddle" 56, 10, is to be given up); but in time we come to have *anmëttan*, established by the analogy of \**onmëttu* (\**anmëttu*) combined, as is probable, with the influence of *ëadmëttu* and *ëadmëttan*.

I gladly attribute this explanation to an impression gained, several years ago, from a conversation with Professor SIEVERS.

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### THE INTERPRETATION OF CERTAIN WORDS AND PHRASES IN THE 'WARS OF ALEXANDER.'

There are several words and phrases found in the 'Wars of Alexander,' edited by Prof. SKEAT for the E. E. T. S., Extra Series, xlvii, the proper interpretation of which is extremely doubtful. I should like to draw attention to the discussion of a few, to which I have

already had occasion to refer in my dissertation on this poem. It is to be borne in mind that of the two MSS., Ashmole and Dublin, the former is for the most part far superior; the readings cited are therefore taken from the Ashmole MS. except when the contrary is expressly indicated.

1066. *A! hilla, haile* [D, *evell hale*], *quod Alexander*.

In the Glossary (p. 388) we find: "*Hilla!* *interj.* 'halloa'; but there can be hardly any doubt that the original reading was *ille haile!* where *ille* is an adjective, and the whole is a cry or oath expressive of disappointment; cf. 1759 *wrothir-haile* [D, *evell haille*]; 703 *evyll* [D, *ilke*] *sterne*, where the original most probably was *ille sterne*. An instance of this same oath is found in CHAUCER'S "*Reeves Tale*" 169, *Il hail, Aleyn, by God*.

1945. *hatill fais* [D *athelles*].

The copyist of D has evidently interpreted *hatill* as *hathill*, and SKEAT takes this same view in his foot-note. But *hatill fais* means 'cruel foes' and *hatill* is merely another form of *hatter*, which occurs 490 and 702. The same is probably true of 810 *athill* (= *hatill*) *fais* [D, *athell foes*].

2420. *qwete* [D, *wete*] *with my wittis* [D, *writtes*].

In the Glossary (p. 426) is stated: "*Qwete* is the M. E. *quitten*, to quit, requite, also to satisfy.'" As the writer of A uses throughout *qu* (*qw*) for *wh*—a sign among others of the Northern origin of the MS.—*qwete* can be easily explained as our Modern English word *whet*.

2447. *bredid* [D, *ferd*].

The Glossary (p. 340)—interprets "*Bredid*, *pp.* scattered abroad, dispersed, lit. made broad, see Brad, Braidis." But the Latin version of the *Historia de preliis* has here *timuerunt*. *Bredid* is the past participle of *bree* and a double form for *breed*; cf. 4741, *breed pain unfaire*: terrified them extremely.

5349, *so sall his maistir, & I may be my dire saule*.

In the Glossary (p. 356) the editor suggests: "a bad spelling; read *dere*." As the line stands, the second half contains no rime-letter; but this may be easily remedied, if we read *sire* instead of *dire*, and treat it as belonging to the

type *a a. b b*: cf. 654, *be my syre saule*; 1786, *be pe saule of my sire*.

Some emendations of the editor have not been made with sufficient regard to the alliteration or context. 800. A, *in par hand*; D, *in paire* [*hand*]; so corrects the editor. But the alliteration requires *l*, and the word which stood in the original was *love*, derived from Old Norse *lofi*; cf. 2067, *in his love*; 2569, *in his awen loove*.

1000. A, *with* [*a*] *voice* D, *with a voyce*.

*With one voice*, meaning 'with one accord,' would be a better interpretation; for it is the numeral *one* (and not the article, *a*) which is required not only by the context but also by the alliteration.

4919, *or a nany clerke*.

This is corrected by the editor (p. 412) in the Glossary: "The right reading clearly is—or any [curious] clerke, etc." It happens that the word *curious* occurs nowhere in the poem, and we have no right to suppose its existence here. The right word is doubtless *kid*, which is found repeatedly; cf. 514. *kid clerke*; 3114, 3974, *kid emperoure*, etc.

1040 A, *pen ware pe rede all redd of his come*.  
D, and *pai wer redles of ragthe of pis kengez commying*.

The editor reads: *pen ware pai redles of rede all redd of his come*. The Latin version has: *consules vero Romanorum timuerunt valde*; and it would produce slighter changes to read:

*pen ware pe* [*Roymen*] *redeles all redd of his come*.

1782 *bid I pen, badrich, o bathe twa pine ezen*.

SKEAT has very correctly explained (p. 329) *badrich* as "a foolish one;" DONALDSON'S 'Supplement to Jamieson's Dictionary' cites the passage and interprets it as 'bandage.' 4747. *Dom as a dore-nayle*.

In the Glossary (p. 358) the editor compares this expression with the proverb: "*deaf* as a door-nail." Perhaps still more common is "*dead* as a door-nail;" cf. SHAKESPEARE'S "II Henry VI," iv, 10 and "II Henry IV," v, 3—not to quote from DICKENS' well-known 'Christmas Carol': "Old Marley was as dead as a door-nail."

In conclusion, for the interpretation of other

passages I refer to Chapter VI of my dissertation, "Untersuchungen über das mittelhochdeutsche Gedicht 'Wars of Alexander,'" Berlin, 1889.

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### DIFFERENCES BETWEEN THE SCRIBES OF 'BEOWULF.'

The only apparently legitimate conclusions that can be drawn from the difference between the two handwritings (designated A and B) of the 'Beowulf' MS., and the fact of correspondence of B with 'Judith,' have been fully presented in TEN BRINK'S treatise on the poem. Critics are not agreed that the dialectal changes in the epic furnish sufficient proof to warrant their classification as changes "from the Northumbrian to the West Saxon." RÖNNING'S attempt to prove the Northumbrian origin of 'Beowulf' by means of dialectal analysis is criticised as a failure. SIEVERS by the use of more exact methods of criticism, viz., the syncopated and non-syncopated forms, and metrical analysis, has deduced more tenable arguments in favor of Anglian origin. These are strengthened by the historical-literary evidence accumulated by TEN BRINK.

The difference existing between the handwritings A and B is not of such a character as to place B at a "considerably later date" than A. The only proof for such a belief has been taken from B's tendency to level *þ* and *ð* to *ð*. Nor has sufficient examination been spent upon such a tendency as to determine what may have been the "literary traditions" of the respective scribes; at least, whether they were traditions of a West Saxon attempting to transcribe a Northumbrian poem.

That *ð* and *þ* were used without distinction, compare SIEVERS' 'Old English Gram.' §199 ff. Moreover, the use of final *-þ* in the present of verbs can support only the difference in literary traditions. In 'The Battle of Maldon,' which must have been written after 991, a poem of 350 lines, we find the present in final *-þ* (ll. 34, 40) appearing twice in thirteen possible cases, to offset the single case *healdeþ*, 2294, cited in B. This shows the inadequacy of such proof as regards date. Cook dates 'Judith' "not later than 937." This

does not, of course, preclude the assumption that both B and 'Judith' were copied later than 'The Battle of Maldon.' Again, the uniformity of *siððan* in B can be compared with its use in CÆDMON'S 'Genesis' (which, as is agreed, is a transcription of a Northumbrian poem by a West Saxon scribe, and, perhaps, earlier in date than B or A, these latter being assigned to the second half of the tenth century by TEN BRINK), where *ðð* is printed in the GREIN text without variation.

2. Dialectal differences are systematically arranged in TEN BRINK'S work, pp. 238-41, with the remark that nearly all the Kentish and likewise part of the Anglian forms are of such a character that they occur here and there even in West Saxon texts.

The dialectal differences, therefore, not being wholly Northumbrian nor of great antiquity do not of themselves require that there should be any more marked distinction in the use of *a* and *ǣ* before nasals than is to be found in an ordinary work of transcription.

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### THREE EDITIONS OF FREYTAG'S DIE JOURNALISTEN.

*Die Journalisten.* Lustspiel in vier Acten von GUSTAV FREYTAG. Edited, with an English Commentary, by WALTER D. TOY, M. A. Boston: D. C. Heath & Co. 1889. 12mo, pp. 160 [Heath's German Series.]

*Die Journalisten.* Lustspiel in vier Acten von GUSTAV FREYTAG. Edited with Introduction and Notes by CALVIN THOMAS, A. M. New York: Holt & Co., 12mo, pp. 134. [College Series of German Plays.]

*Die Journalisten.* Lustspiel in vier Acten von GUSTAV FREYTAG. With an Introduction and Notes by RICHARD HOCHDÖRFER, Ph. D. Boston: Schoenhof. 12mo, pp. 153.

"Die Journalisten" of FREYTAG stands in German comedy only second to LESSING'S "Minna von Barnhelm." We greet therefore with pleasure any attempt to make the American public better acquainted with this work, especially when the editions are of such